

RECORDER CONSORT EDITIONS OF CLASSICAL AND ROMANTIC MUSIC—A SELECTED LIST

by Carolyn Peskin

All of the editions listed below have been reviewed in *American Recorder*, and most are also included in the current catalogs of sheet-music dealers who advertise in the magazine. Placement with respect to difficulty is based mainly upon the subjective opinions of the reviewers, which do not always agree with the difficulty levels indicated in dealers' catalogs. (This list is far from exhaustive. Consort arrangements of a number of other pieces by Classical and Romantic composers, especially Haydn and W.A. Mozart, are included in dealers' catalogs.)

DUETS

Easy

Mozart, Leopold. *15 Pequeños Piezas* (adapted by Mario Videla) (SS). Barry BC1010. Score.

Selections from the notebook that Leopold Mozart presented to Wolfgang on his sixth birthday. The upper voice occasionally goes to high B-flat. Four Baroque-style ornaments are suggested in the preface.

Mozart, Wolfgang Amadeus. *Easy Pieces for the Young*. Heinrichshofen N4031 (SS), N4065 (SA). Score.

"Duets...that will expand the beginner's repertoire. They can also be used as teaching pieces to introduce articulation patterns and ornamentation." (The word "easy" may, however, be misleading. The reviewer considers these to be ARS Level II pieces.) (Heinrichshofen has also published two editions of Haydn duets in the *Easy Pieces for the Young* series: N4060 for SA recorders, and N4061 for SS recorders.)

Rosenberg, Marvin. *Selections from the Classical Period* (SA). Broken Consort BRC2. Score.

This edition was included in early revisions of the ARS Level I Music List.

Rosenberg, Marvin. *Selections from the Romantic Period* (SA). Broken Consort BRC3. Score.

Also included in early revisions of the ARS Level I Music List.

Medium

Mozart, W.A. *Selected Pieces from "The Magic Flute" for Two Czakanos or Soprano Recorders* (Edited by Marianne Betz) (SS). Universal Edition UE18741, 1989. Score.

This edition is based on an arrangement by Wilhelm Klingensbrunner (c.1807). (The czakan was a 19th-century Hungarian variant of the recorder.) The reviewer considers this arrangement of familiar pieces well suited to soprano recorders.

Mozart, W.A. *Sonata* (SA or TB). Avondale Press AvP17, 1993. Two scores.

This is an anonymous transcription of Mozart's *Sonata for Bassoon and 'Cello*, K. 292, a substantial three-movement composition. In the reviewer's opinion, the sonata is well-suited to SA recorders but would not sound as good with TB recorders. "Performers of medium ability can

certainly play this piece, but its delicate subtleties of articulation and expression can, perhaps, only be fully realized by advanced players.”

Rossini, Gioacchino. *Five Duos* (SA). Avondale Press AvP16, 1992. Two scores.

Transcribed by Ronald Napier from Rossini's *Five Duos for Two Horns in E-flat*, this is pleasant music of medium difficulty, employing simple forms such as march, rondo, and minuet.

Difficult

Franz, Stefan. *Grand Duo* (edited by Nikolai Tarasov) (AA). Friedrich Hofmeister Musikverlag FH2616, 1998. Score. (Available from Sheet Music of Portland, 800-452-1133.)

This work is derived from a Viennese manuscript collection of flute and cello music dating from the 1820s. The composer, a student of Haydn, was also a violinist and orchestral director in Vienna. His *Grand Duo* is a 20-minute work in three movements. Melodic material is shared equally by the two players, who must be very advanced in order to master the challenging passage work and virtuoso style.

Kargl, Anton. *Duo, Op. 9* (edited by Nikolai Tarasov) (AA). Friedrich Hofmeister Musikverlag FH2690, 1999. Score. (Available from Sheet Music of Portland, 800-452-1133.)

Kargl was another Viennese violinist and orchestra director. Derived from the same manuscript collection as the Franz *Grand Duo*, Kargl's *Duo* is less difficult and could be managed, according to the reviewer, by upper intermediate players with practice. Fifteen minutes long, it has three movements—a sonata-allegro movement, a minuet, and a theme with variations. Melodic material, which includes a fair amount of passage work, is shared by the two players.

Kargl, Anton. *3 Duos für zwei Blockflöten* (edited by Nikolai Tarasov) (AA). Friedrich Hofmeister Musikverlag FH2183. Score. (Available from Sheet Music of Portland, 800-452-1133.)

Each of these pieces is about 15 minutes long and contains four movements, which employ Classical forms such as sonata-allegro, rondo, minuet, and theme and variations. In all of these duos, the first alto part is melodically more interesting than the second, which often has a supporting role, but both parts, in the reviewer's opinion, require advanced players.

TRIOS

Easy

Mozart, Leopold. *19 Pieces from Leopold Mozart's Notebook for Wolfgang* (SAT). Berandol BER1019. Score.

Medium

Hook, James. *Trio Op. 83, No. 1* and *Trio Op. 83, No. 2* (AAT or ATT). Loux Music Company LMP-137 and LMP-138. Score + parts.

James Hook (1746-1827) was a prolific English composer of light vocal and instrumental music. In addition to composing, he played and taught harpsichord, spinet, guitar, violin, and transverse flute. His six Op. 83 trios were originally scored for three transverse flutes, three violins, or flute, violin, and viola, but they are also well suited to recorders, and Loux Music has published recorder editions of all six. Each trio has three movements (two lively outer movements and a slower middle one). Trios No.1 and 2 are dance-like in character, featuring pleasant melodies, simple counterpoint, and a good deal of motion in parallel thirds. Intermediate players find them charming and fun to play.

Difficult

Haydn, F.J. *20 Pieces for Flute-Clocks, Book 1* (arr. by Grete Zahn) (SAT). Moeck MK00686.7, 1998. Score.

Flute-clocks were little mechanical pipe organs that could be programmed to play preset melodies. Haydn's employer, Prince Esterhazy, owned several of them. Moeck has published all 20 of Haydn's flute-clock pieces in three editions. Although dealers' catalogs indicate a "medium" level of difficulty, the seven pieces in this edition actually vary in difficulty from simple Minuets to ornate Allegros and Andantes with sweeping chromatics and other quick-note passages. Playing all of the pieces would require advanced ensembles, but less-experienced players could handle certain individual ones.

Haydn, F.J. *20 Pieces for Flute-Clocks, Book 3* (arr. by Grete Zahn) (SAT). Moeck MK00710.1, 1998. Score.

The five pieces in this edition are delightful to play and hear. Although dealers' catalogs indicate a "medium" level of difficulty, the reviewer classifies these pieces as "advanced." Technical challenges include thirty-second-note groups, sixteenth-note triplets, wide leaps, and simultaneous rolled chords. The tenor part is also playable on alto.

QUARTETS

Medium

Bizet, George. *March from "Carmen"* (adapted by Stan Davis) (SATB). Arcadian Press A.P.027. Score + parts.

"Fun to play, with all parts interesting and idiomatic—great practice for double tonguing (T-k-T-k) and ensemble precision."

Clementi, Muzio. *Canon from "Gradus ad Parnassum #33"* (arr. by Frank Dawes) (SATB). Schott, ST11796, 1960. Score + parts.

This canon is a section of a pedagogical work, which, like Bach's *Art of the Fugue*, was not intended for any specific instruments. According to the reviewer, it fits recorders well.

Haydn, F.J. *Quartettsätze nach Stücken* (arr. by Ronald Autenrieth) (SATB). Moeck MK02131, 1996. Score + parts.

These pieces are well-arranged and pleasant to play. The reviewer has used them for concerts, weddings, and pre-service church music.

Schumann, Robert. *Stücke aus dem "Album für die Jugend"* (arr. by Ronald Autenrieth) (SATB). Moeck MK02132, 1996. Score + parts.

Because of the beauty of the melodies, the reviewer has used these pieces for pre-wedding music and church services.

QUINTETS

Haydn, F.J. *Divertimento for Wind Quintet* (arr. by Charles C. Foster) (ATTBB). Self-published (824 Mystic Ave., Gretna, LA 70056), 1993. Score + parts.

Originally scored for two oboes, two horns, three bassoons, and serpent, this piece was arranged in the 20th century for flute, oboe, clarinet, horn, and bassoon. The recorder arrangement is based upon the modern woodwind version. The piece has four movements (Allegro con spirito, Chorale, Minuetto, Rondo), the Chorale melody being the one that Brahms later used for his Haydn variations. All parts in Foster's arrangements are musically interesting, with solos in various places. According to the reviewer, the level of difficulty is lower intermediate except for a

few bursts of sixteenth- and thirty-second notes and some unusual accidentals. This would work well as a “big band” piece with several players on a part.

RECORDER ORCHESTRA EDITIONS

Mendelssohn, Felix. *Overture to “A Midsummer Night’s Dream”* (arr. by Andrew Charlton) (’ninoSSAATTBgB). Jolly Robin Press JR-26, 1994. Score + parts. Charlton divided melodic material and repeated-eighth-note accompanying figures among the various parts, so every part is musically interesting part of the time. Mendelssohn’s use of chromaticism and the need to play vigorous rhythms clearly and with good precision make this a challenging piece. The difficulty level indicated in dealers’ catalogs is “advanced,” but the reviewer has used this piece as a grand-consort selection with his ARS chapter.

Mussorgsky, Modest. “Gopak” from *Sorochinsky Fair* (arr. by Paul Clark) (’ninoSAATTBgB). Polyphonic Productions PP92, 1994. Score + parts. This is another attractive arrangement. It includes some modulations to distant keys but is diatonic within each key, and the repetition of melodic patterns makes this music more accessible than would otherwise be possible. The difficulty level indicated in dealers’ catalogs is “advanced,” but the reviewer has used this piece as a grand-consort selection with his ARS chapter.

ARS MEMBERS’ LIBRARY EDITIONS OF ROMANTIC MUSIC

Brahms, Johannes. *Two Brahms Lieder* (arr. by Thomas E. Van Dahm) (SATB). ARS, 1997.

These two songs—*Dein Herzlein mild* (Op.62/4) and *Der Falke* (Op. 93a/5)—have rich Romantic harmonies. The composer’s dynamics are retained, German texts are underlaid, and translations are included. The challenge for recorder ensembles is to play these pieces expressively.

Bruckner, Anton. *Ave Maria* (arr. by Jennifer W. Lehmann) (SSATTBB). ARS, 1992.

This version was arranged in 1990 for a faculty concert at the Pinewoods Early Music Week and was performed at Jennifer Lehmann’s memorial service on November 15, 1992, in Princeton, New Jersey.